



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



Important Notice. Our readers who are either building new houses, or are contemplating re-decorating their present homes, are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions on interior decoration. As our space is necessarily limited, correspondents who do not receive a reply in this department will be replied to by mail by the Editor.

DECORATIVE SCHEME FOR THREE ROOMS, EN SUITE.

ST. LOUIS, MO., Aug. 31st, 1894.
EDITOR THE DECORATOR AND FURNISHER,
Dear Sir:—I write to ask you to help me in regard to new wall papers, as my landlord has promised to do some papering for me this autumn. The rooms are far from pretty, and are three (3), all opening into each other; front parlor, back room, and then the dining room. It is about the two first rooms I would ask your help. Each room is 13 by 15 feet, but while the front room is very light, looking onto the street and facing the south, the middle room is dark, having two windows, but looking out on the brick wall of the next house, only three feet away. There are double doors between the rooms always open. I have rugs in both rooms with the floor round stained dark. The rug in front room is a light Smyrna, cream ground with faint pink yellow, and a little blue; the edge of the rug is a bright terra cotta. The back room rug is a Brussels with mixed colors of olive or green blue, and dark terra cotta. I enclose samples of some paper I thought might do. I had not a great many to choose from as I am only allowed fifty cents a roll. I thought the blue would do for front room and terra cotta for back, or do you think a yellow would be best for both? Or would any of them look dreadful? I do not know if you can judge from such small pieces. After telling me the proper paper to use, will you kindly say what I could drape each of three hideous marble mantles with, one in each room, and what to cover two chairs with, one a round stuffed chair and the other mahogany, light finish with stuffed seat and square in back. My piano is in back room; would you kindly say what would be right for a cover? It is an upright. Hoping that I have not asked too many questions, and trusting you will favor me with a reply,
Yours truly,

C. TROTMAN.

ANSWER.

The samples of wall paper you send are very cheap, and are only worth ten cents a roll. The designs are commonplace and the colorings hard and crude. Your three rooms which are *en suite* would look very well by having the room facing the south decorated in blue, the middle, which is a dark room, in yellow, and the room facing the north in a medium shade of terra cotta. We send you by mail some vastly superior samples of wall paper which we can send you for fifty cents a roll, your limit in price. For the apartment on the south we would recommend the paper with the mica blue ground, with a yellowish floral composition. This will harmonize well with your cream rug, and make a bright, cool, cheerful room. The golden yellow paper is recommended for the

middle apartment, which needs as much light as possible. For the back room we recommend the paper with a medium terra cotta ground with the golden heraldic ornament thereon, which harmonizes with the decoration in the yellow middle room, and also with the dark terra cotta in your rug. For the marble mantel in the front room we would recommend a lambrequin in goblin blue silk plush, decorated with gold thread embroidery. For the upright piano we would suggest maroon plush scarf embroidered on the ends falling over the sides and front. The covering for the chair in the front room may be in yellow brocade or may have panels of woven tapestry, or it may be covered with painted tapestry, with blues, reds and yellows in the composition. The woodwork and ceiling of the front room should be in a light golden tint, the tint of the ceiling being lighter than that of the woodwork, and the window drapery in pale blue. The woodwork of the middle or dark room should be painted a yellow orange, the ceiling a light yellow. The draperies in the doorway between the two apartments should be blue, with yellow decoration on the side facing the blue room. On the side next to the yellow room, the drapery should be lined with a russet brown fabric with the decoration in blue. The same kind of drapery may line the portieres between the yellow and terra cotta rooms. The side facing the back room should be a deep yellow.

COLOR SCHEME FOR A HOME IN BOSTON.

A BOSTON correspondent is building himself a home, and he writes us for suggestions regarding the coloring of walls and ceilings. He has been looking over some back numbers of THE DECORATOR AND FURNISHER for a color scheme that would "just suit his case," but failed to discover it. This is quite likely; it rarely happens that two cases will admit of the same decorative scheme; or, more important still, that two persons will choose the same color scheme. Hence it is best to secure special treatment of special cases.

The Hall.

The walls above the light oak paneling, if finished in rough plaster would look well in a light red, with a clouded gold ornament, the design being small, as the hall is but 10 x 11, and either a geometric or heraldic design should be used. Or the walls, if smooth plaster, might be stippled in terra cotta, with rococo panels in outline gold relief, filling the scrolls with an olive-cream tint. A frieze showing floral scrolls in gold relief, filled with yellow, on a terra cotta ground, would be pleasing.

The Ceiling.

This may be solid silver (paint), without ornamentation; or, the ground may be cream, with a fine border of pale green scrolls outlined in lines of gold. The color of a ceiling must always find its key-note in the wall, but its decorative design may be entirely independent. Ceiling colors should always be more subdued than those of the wall, yet touches of strong, bright colors are permissible there to enliven the whole.

The Colored Glass.

In the "fancy window" mentioned by our correspondent must harmonize with the hall colors. As the light comes through this glass, it will be imbued with the colors through which it passes, and, falling upon the interior colors, it will be sure to produce a bad or good effect, according to circumstances. The dominant color of the walls being red, red glass will prove the best predominating color for the light to pass through, but a composition involving a number of colors is still better. Colored glass is not as high in favor as formerly, while glass, ground, frosted and prepared in various ways, is taking its place.

The Floor.

may be covered with a rug rather dark and neutral of color. The kind of rug is a matter of

your own choosing. We think it always better to make the floor covering non-committal, as it were, so that it may not detract, by bright coloring, from the room's decorations.

The Parlor.

The wood is done in white enamel. A creamy white paper of a Colonial design will answer here, as in accord with the enamel, and should show gold. A deep Colonial frieze, with a decorated picture moulding to divide it from the wall will be in keeping. Use as much gold as you can in the decorations. Have your furniture, hangings, etc., to harmonize perfectly with the decorations. The carpet is in ecru, light brown and sage green.

The Parlor Ceiling

may be tinted a delicate blue and decorated in relief in gold. If unbroken, or nearly so, a band of ornament, such as the festoon or wreath, may follow the cornice. If there is a chandelier in center, a center-piece will be useful to counteract the undesirable prominence of the utilitarian pipe. There may also be corner and middle decorations to break the monotony of repeats of scrolls or festoons.

Dining Room Walls.

The woodwork is light oak. Warm colors should always be used in a dining-room. Russet-brown and strong buff are good. A dado in dark brown, with a lighter brown ornament stencilled thereon, with a positive line seamed in, will look well. The frieze may be a bold treatment of the scroll, the honeysuckle or the cactus. Let the painted wall be fluted and stippled roughly. The same colors in paper are equally proper. Yes, an embossed paper at bottom will look right. The dado is always correct in the dining-room. The ceiling may be painted in a warm buff, with stencil circle repeats in dull red or warm olive. Or it may be laid off to imitate panels, with stiff paint roughly stippled. Or the ceiling may be in a plain tint, much lighter than the walls and more yellow. On this place, in relief, gold wreaths and garlands.

The Rug

may be in polychromatic colors, and the sorts at your disposal are many.

The Fireplace

tiles you ask about should be any color your taste may dictate: almost any of the beautiful sorts made would look well. But there are several kinds of tiles, such as art tiles, enameled tiles, embossed majolica tiles and encaustic tiles. The first are usually hand-painted, and are mainly used for decorating gear cheeks, pilasters and cabinet work. The next are used for the above purposes, and also for flower boxes, wall linings, string courses and other decorative purposes. So, too, the majolica tiles. Inlaid encaustic glazed tiles of extra thickness are used for hearths, and these come in many tints, shades, hues and colors. You will doubtless find a subdued coloring the most suitable for your dining-room tiling.

The fireplace adds much to the appearance of a room, and one can easily spend the price of a moderately fine house on one, if he has the means to do so. They cost all the way from \$10 to \$10,000, the average price being about \$1,500. And the material used is equally varied. Bronze, brass, copper, oxidized silver and even gold are used in making the outer pieces, the fenders and andirons, while Mexican onyx, mosaic and tiles inlaid with brass are used for infilling and solid work. For hall fireplaces terra-cotta, finished brick, polished wrought iron and Berlin black wrought iron are used. A beautiful fireplace is made entirely of brass, having two heavy screens of the same metal pendant from the top, parted at the center and looped at the sides. A cheaper fireplace is one made with royal copper facing, with an interior of similar material having raised figures. A narrow screen of polished brass, with andirons to match, completes the piece.